

ISSUE 3
OCTOBER 2018

PRIVATE
SUITE

BUSINESS CASUAL

What makes it great?

SYNTHWAVE

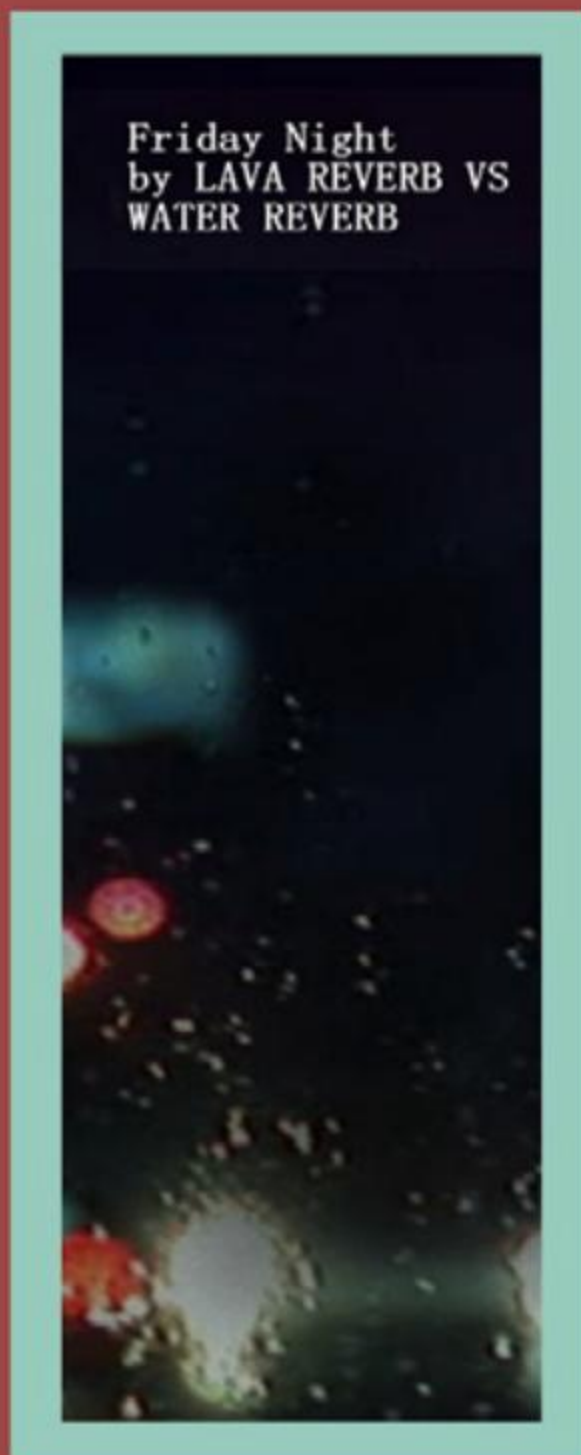
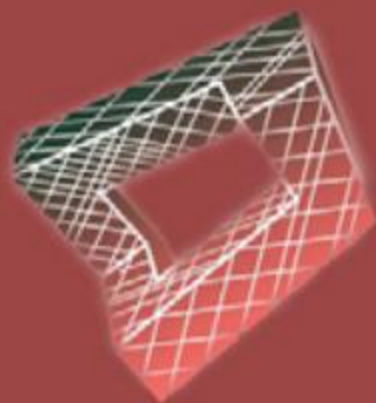
All the secrets

FICTION

Now with original fiction

LUXURY ELITE

On the last two years and what comes next



"Friday night"
lava reverb vs water reverb



"Net-url"
Net-url



"～になる"
From Tokyo to Honolulu

First Three releases out now on
lemon tapes

Lemontapes.bandcamp.com

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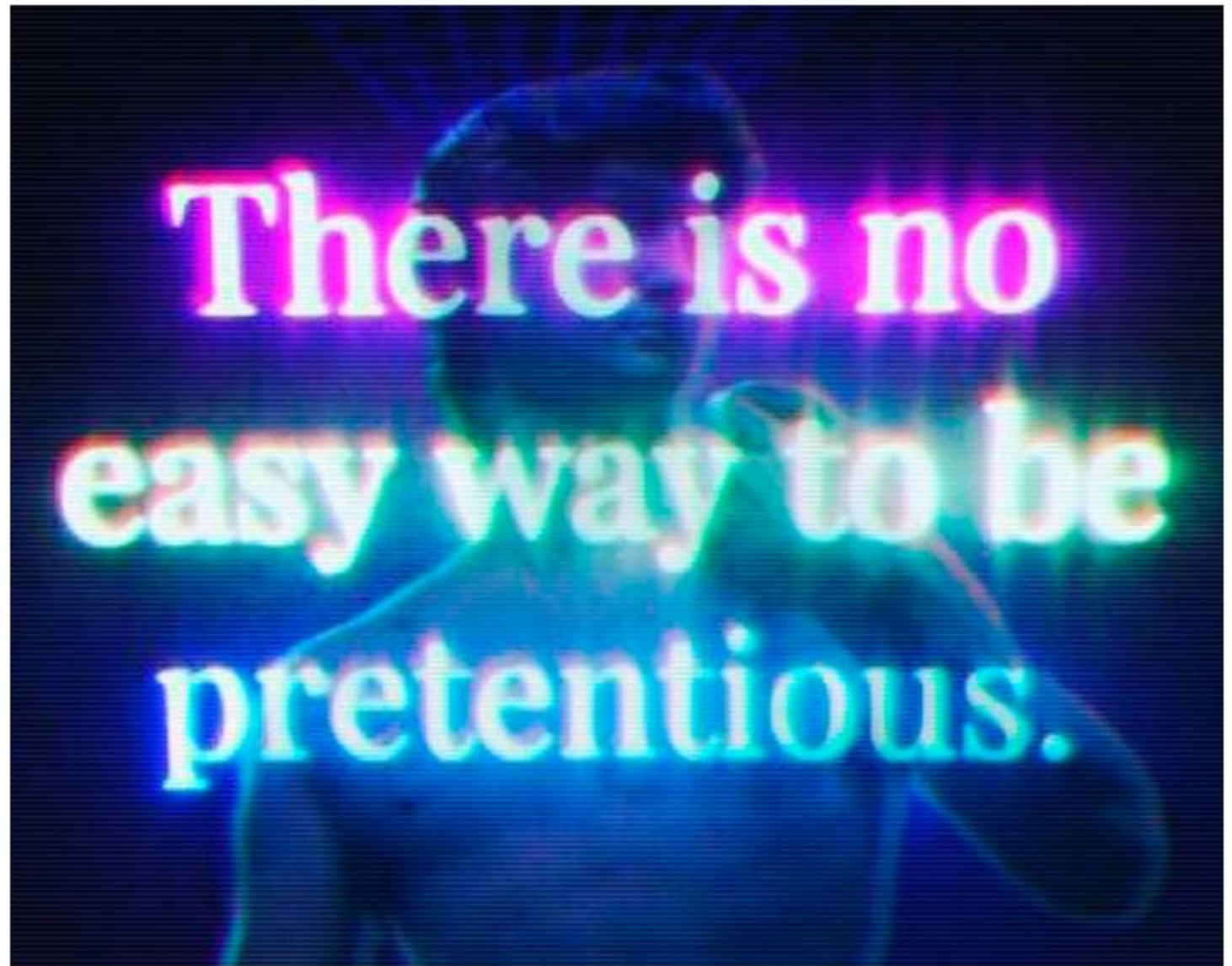
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LETTER FROM THE EDITOR

Ever since the beginning, my goal for this magazine was to have something to read on paper. We're not there yet, but every issue we're getting closer. There has only been one thing holding us back: money. It has always been too big a risk for our group of volunteers to print paper copies because we never knew if they'd sell. But now, we have a solution to that problem.

After much deliberation, we've decided to open up a Patreon! This means that you, dear reader, will be able to support us in our efforts to release paper copies. We haven't wholly set up our tiers and rewards, but we will be updating them along the way. Some rewards you may find in the future are shoutouts, PDF downloads, ad space and even merchandise! Don't worry though, the magazine will always be free to read; current and previous issues will be archived on our website.

Initially, we were going to move the Patreon back another issue, but we decided to put it out at this time since we believe that the interest is there. In the next few weeks, we will run a limited print run, financed out of our own pockets, to clear boring issues like print quality and logistics. Only then, once we can guarantee that we will be able to repeat this whole exercise for you, will the paper



support tier on Patreon be activated. The projected price is somewhere between five to seven dollars, though this might change depending on the results of our trial run.

Don't worry, we'll keep you updated about the whole process on our various social media accounts. You should expect a real flood of content there in the next few weeks. Believe me: We aren't lacking for interesting stuff to post, art, articles, you name it. This should also keep you interested in the time between issues - unfortunately, we had to make the decision to make the magazine bimonthly. Releasing issues every month was just not feasible with our team of volunteers.

We also decided to try out themes

for the magazine, in which we base certain issues on different aesthetics or sub-genres. This issue's theme is synthwave. We've also created a segment that you'll be seeing more of in the future, called Making Vaporwave, this issue featuring synthwave artist Race to Polaris. In addition to that, our featured interview with Luxury Elite has been one of our most exciting pieces to make.

This magazine is the end product of many, many hours of teamwork, organised exclusively through various 'net channels in the full vaporwave spirit. We hope you like this issue of it as much as we liked making it! Enjoy your read.

matt 冷たい男
Director



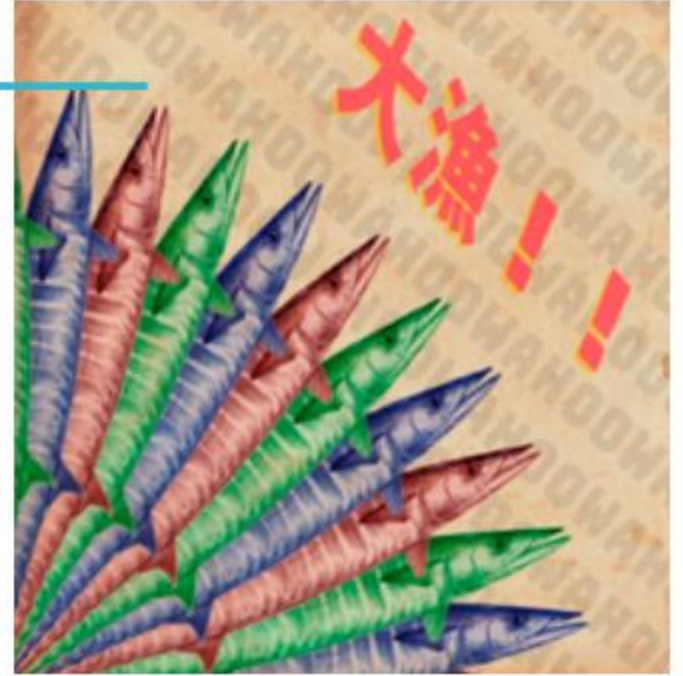
THE MONTHS IN VAPORWAVE

Sticky Noises

大漁!!

8/10

Calm, tranquil, aquatic themed vaportrap/ambient tracks. Voyage to R'yleh by Online Heaven is a personal favorite.



Slide

George Clanton

The master strikes again. George Clanton's new record will be remembered as a vaporwave classic for years to come.

9/10

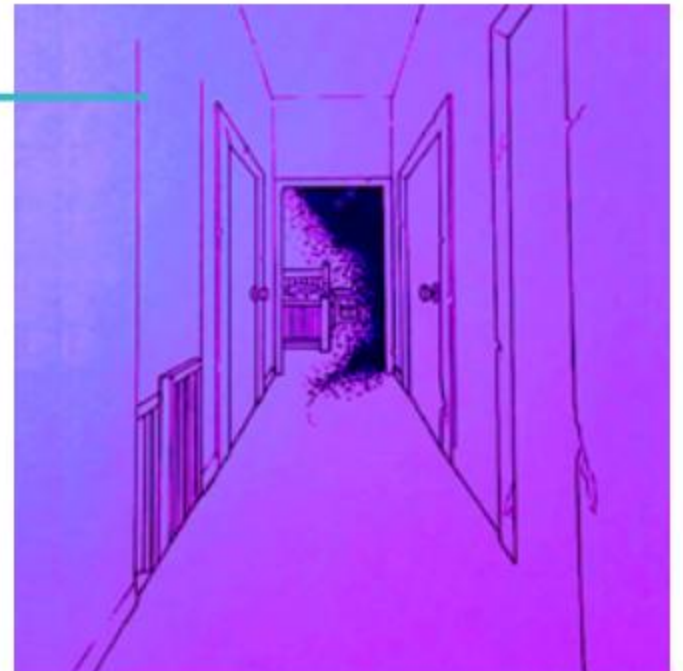


Lucid Sound Driver

Night Light

7/10

With dreamy synths and hard-hitting drums, this album would work as the soundtrack to both a dream and nightmare.



LFO Dreams

Nitewind

9/10

When I started listening to LFO Dreams by Nitewind, I immediately found myself cruising down the overpass of my imagination. As a distant sun set on the horizon of my mind, I found the twilight rising, with this gem of an album providing the soundtrack. There is a certain fondness in my heart for anything that I can remotely label as a 'cruising tune.' When closing my eyes, I found myself immersed in bursts of ebbing neon blues and pinks, backlit with black-light purples and ombres of luscious yellows.

Nitewind also makes music under the alias Amiga Forest. While the music released under the Amiga Forest name has a clearly bright feel, often sprinkled with lyrics, Nitewind stays lyricless, and opts for a slightly spacier, gritty feel. Nitewind remains sample free - Saul Carrasco is the genius behind LFO Dreams enigmatic feel - writing and producing LFO Dreams on his own. He utilizes physical hardware on this release, showcasing the wonderful assets that his gear brings to the table. With an Akai MPC 1000, Korg Poly-61, Roland Juno-60, and Sequential Circuits Pro-One, he creates what is most definitely an embodiment of chillwave.

One of the most endearing features the album offers is various utilizations of a synth - it throws out lovely, colorful notes over the course of the album, painting a

wonderful soundscape in which the listener might find themselves immersing time and time again as it flirtatiously dances about the different melodies that lay at its core. The intro track "Awake" features a bassline that is an absolutely glorious bit of ear candy - before you know it, it has you nodding along as sweet melodies carry you off



into a blissful exploration of what can only be described as a fusion of funky riffs and chill, ambient resonance. Nitewind grabs you hook, line and sinker with an enticing beat that amps you up for what has yet to come.

Each following track displays its own individual sound, and yet they

seem to interlock with each other flawlessly. "Don't Worry It Will Be Ok" is one of the more distinct tracks - you can feel it waving as you listen, evoking the feelings of funky groove. Try listening to it and imagine it taking the place of any given track in your favorite racing game.

Stratford Ct. is the label presenting LFO Dreams, and if you visit their bandcamp page, you can treat yourself to the music video for the final track of the album, Memory Protect Off. Hosting what can only be described as beautifully bizarre imagery, the video offers classic ninety degree triangles, parallel lines and circles, plant aesthetic, and VCR tracking hiccups that articulate certain aspects of the track itself.

To put it simply, LFO Dreams is an impactful addition to any collection that strives to achieve spacey, lo-fi excellence. The album makes clear right away that it will leave an impression, and, by the time it's over, will have you nodding along. As they say, first impressions are everything, and Nitewind leaves me to believe that more is on the horizon.

With a total run time of 17 minutes and 17 seconds, LFO Dreams presents itself as an enigmatic glimpse into the mind of Saul Carrasco, and showcases itself as a glimpse of what is yet to come from this creative producer.

sheepo
Writer

s t e l l a r 성적인 날



An Affair in Nagasaki

dreamy & atmospheric

ambient vaporwave with subtle

*t e l e p a t h*テレパシー能力者

influences

Check it out on Seaside Tapes
seasidetapes.bandcamp.com



Toilet Abstraction Tapes

Sophiaaaaahjkl;8901



8/10

This album was not something I thought I would personally enjoy, however, its hip-hop-centric beats worked with the strange “flow” of the other instruments to keep me listening until the end.

When I first downloaded this album, I 100% expected it to be a meme album and an absolute joke, but I was frequently surprised with each track. There was plenty of variety on offer, with “devppl0000” featuring a catchy guitar loop and “Kenny Loggins Type Beat” having a solid drum flow. Other tracks, such as “Holistic Sweet Tea *CHAKRA ALIGNMENT* (Ft. bdpq)” and “Vghvghg” heavily feature looping and repetition of samples and similar synth sounds that are catchy, but sometimes become a bit too much.

Musically, I’m fairly open-minded, however, that’s not the case for

everybody, and I feel as if this album falls into the category of inaccessible for most, save just a few tracks. It’s something like Swans’ album “Public Castration is a Good Idea.” People either love it or hate it; there is no in-between. That’s how I feel about this album. It has accessible elements, but it shouldn’t be your first rodeo. The interesting sounds of this album create something new for most people and is a good entrance to the stranger side of music, which I really enjoy. If you’re into sounds that are well outside the norm, you’ll enjoy this one.

Puffycheses
Writer

□□□□□SIMULATION

VHSテープリワインダー



7/10

リアルライフSIMULATION is quite an interesting concoction of samples and loops. It sounds as if someone is sitting at the helm of an older funk & soul radio station — spinning the dial each track, and looping the first thing they hear — and it works surprisingly well. No track overstays its welcome, and when it’s on the verge of becoming too much, it changes everything up and makes you think, “What the HELL am I listening to?” and I absolutely love it.

Whenever I search for new music, each week I download 50 random albums from bandcamp that catch my eye, and usually listen to them in succession. If I like something, I’ll pick up more stuff by that artist. This album broke my system; it caught me off guard in the car and made me really focus on the music. Even though I enjoyed the album, it’s not a repeat

listen for me, as I didn’t really get as much out of it second time through. The disco samples became a bit too repetitive and it eventually just got on my nerves. I recommend it, but don’t go in expecting something amazing, just something a bit different worth checking out.

There really isn’t much I can say about this album. It definitely stands out, and everyone should give it a go. However, I feel like it’s a one-off listen and can’t really offer any more than that.

Puffycheses
Writer

Flamingo Vapor continue to push the boundaries of Vaporwave with new release The Audacity of Hope, a meandering journey through 41 politically-charged tracks from numerous artists. The main challenge the label posits for its wide roster: Create tracks using only the freeware audio editor Audacity. The result stands out through the sheer variety of contributions from the likes of First Kings, Il nøthing II, *V‡ ▲D‡ M∇R and others.

Genres shift regularly throughout, encompassing memewave, future funk, tumblewave and dark ambient amongst others. First Kings' "The Blue Dress," for example, twists the smooth jazz of Ella Fitzgerald, while S H E E P's "J U S T D O I T!" employs soaring ambient strings to frame its motivational message. Vinyl Dial's "Keyboard Dust," meanwhile, builds rich layers of both electronic and acoustic instrumentation into its post-prog soundscape and stands out as a particular highlight. This track is possibly the best example on The Audacity Of Hope of the quality of output possible from a seemingly restrictive format - Vinyl Dial's work is every bit as good as the best the sub-genre has to offer, and that is true of many of the album's other tracks too. To list each in turn would be an undertaking in itself - with 41 to choose from, even a discerning listener is likely to be able to find their own favourite.



Flamingo Vapor

A physical release of The Audacity of Hope is also available in the form of a double-disc CD, which comes packaged with a Flamingo Vapor keyring and two exclusive art cards. Vaporwave releases on CD format are somewhat of a rarity compared to cassette tapes, but the sheer length of the album and complexity of the subsequent mixing make its release on the format preferable in terms of both final price and overall presentation.

The Audacity Of Hope is a bold attempt by Flamingo Vapor to showcase the possibilities of a seemingly-restrictive medium in its exclusive use of the Audacity audio editor. The result is a wide-ranging and consistent album which showcases some of the most unique and important work from today's top artists.

Azuma
Writer



The Wizard of Loneliness

Wizard of Loneliness

Some smooth beats from our friend the Wiz. Made for chilling on a warm summer day.

7/10



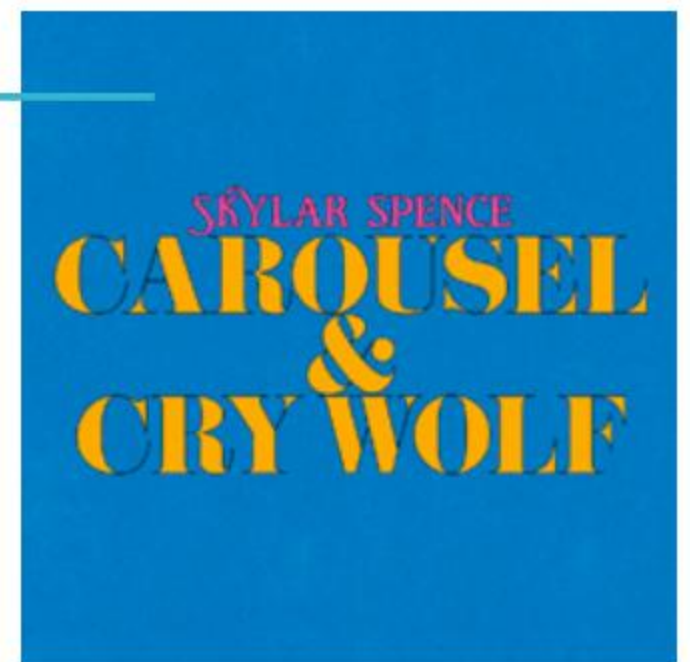
Skylar Spence

Carousel & Cry Wolf

9/10

Two absolute bangers from the king of future funk. Both of these songs were stuck in my head for a week after listening to them. Keep 'em coming, Ryan!

SKYLAR SPENCE
CAROUSEL
&
CRY WOLF



Temple Operating System

Sound Market

Sound Market takes the sampling techniques of Windows 98 and the trap drums of NxxxxxS and combines them into a delightful journey through an electronics store inside of an abandoned temple.

8/10



Vaporwave vs. Outrun

If you frequent the vaporwave subreddits, specifically the r/VaporwaveAesthetics community, you probably experience this: You see an aesthetic image — it looks pretty fascinating, you are completely attracted by the colors and the emotions, so you upvote it — then you take a look at the comments and see one that says “r/outrun” or “this should be on r/outrun.” You check that sub and find a completely new world, fully loaded of what you thought was vaporwave, and at that moment you feel confused. Read on if this sounds familiar to you.

The first question is obvious: What the hell is Outrun?

We could say that outrun is a musical and visual style inspired by 1980s electronic music, movies and a retro futuristic ambience that envelops the entire aesthetic.

It sounds like the '80s: synthesizers, electronic drums, street noises; it looks like what '80s anime thought the future would be like (or will be): neon lights, big cities, stylish cars, sunsets, and high fashion. Some people call it “retraux,” meaning any kind of media produced with an intentionally old-fashioned style, evoking the past.

The David Hasselhoff video for “True Survivor,” (from the free, high octane movie Kung Fury) does a

great job of capturing the outrun vibe.

In half of your mind, visualize the vaporwave trope of your choice (the cover of Floral Shoppe, “リサフランク420 / 現代のコンピュー,” or a Blank Banshee video), and in the other half, run a loop of the True Survivor video mentioned above (or some Hotline Miami gameplay). This will help us explore the audio and visual stylings of each.



Musically, both styles sound pretty different. Vaporwave is generally a softer style that works with a lot of samples; even vaportrap, which sounds more energized, is softer in tone. Outrun, on the other hand, is more heavily focused on driving, synthesized sounds, making you

feel like you're on the move. The tones and melodies generally used for each style will adopt these different vibes, and won't often overlap. You can see this in the examples listed above, which hardly have anything in common.

The visual aspect can be a bit more confusing. Sunsets, color schemes, and Japanese motifs feature prominently in both vaporwave and outrun, but there are some distinct differences. Outrun sunsets and colors have a retro, neon vibe, while vaporwave looks toward sunrise, with a brightly colored aesthetic. In regards to the use of Japanese themes, vaporwave spends more time in the daylight of the city, while outrun focuses more toward neon-lit, futuristic nights in the middle of the action. Overall, the goals of each aesthetic are the foundation for these differences. Vaporwave wants to transport you to imaginary places, to a past that has never existed. Outrun takes you into a futuristic vision based on the past - not in the past itself - immersed in the technology our past thought we would have in the future. This can be seen in the elements that are characteristic and unique for each; for example: the greek statues found in vaporwave, and the sporty, stylish vehicles found in outrun.

In regards to the use of Japanese themes, vaporwave spends more time in the daylight of the city, while outrun focuses more toward neon-lit, futuristic nights in the middle of the action.

In r/VaporwaveAesthetics, you'll see the stickied post titled "READ ME - What is vaporwave?" This post nicely explains what is specifically considered vaporwave on that subreddit. As with most READ MEs, it's possible nobody reads it, so let's look at some key design elements that can help you tell the difference (note that this doesn't apply for album covers, where artists generally style their covers however they want):

Colors: Both outrun and vaporwave have a similar color palette; neon and darker colors are more closely associated with outrun, whereas lighter and pastel colors are more traditional/classic vaporwave.

Style: Vaporwave has a specific style that usually looks like a collage, or a photoshopped amalgam of products; outrun looks more like a picture from a speculated future. Art for both genres can be found in different styles (pixel art, computer graphics, hand-drawn, etc).

Language: Vaporwave works with a lot of different languages; Korean, Japanese, English and Chinese are all prevalent. Outrun is usually in English.

Graphic Elements: This is probably the most important aspect, and what helps draw the line between the vaporwave and outrun aesthetics, because sometimes we have a lot of images that have nothing to do with the vaporwave aesthetic, but people accept it without a doubt. Both styles have an amount of selected symbols/identifiers. If we talk about vaporwave we have Greek or Roman sculptures, vinta-



ge or retro products, American and Japanese drinks, etc. Outrun generally sticks to the elements that were mentioned above - neon, cities, cars, sunsets...

As a reader of this magazine you are likely familiar with, or curious

about, both genres, with maybe just a little doubt in some of the imagery. Since both vaporwave and outrun, as defined styles, are relatively new, there's much subjectivity here, and little in the way of hard-and-fast guidelines or literature. Wikipedia and knowyourmeme.com both scratch the surface, and the rest of the internet has mostly stuck with the handful of icons we've discussed above. Even Google seems to drop many outrun-styled images into the "vaporwave" image search (try it - you'll see!). Hopefully we've cleared some of this up and you can spread the word, so people that search in r/VaporwaveAesthetics find vaporwave and people that search in r/Outrun find outrun, allowing them to find the aesthetic that they want to feel. Of course, we'll always find photos on the subreddit that aren't vaporwave or outrun, but that's something we can explore another time.

EinTheMiddle
Writer



Vaporlemmy



PROFILE

"Actually pretty interesting"

Business Casual

From a corner of Pittsburgh, Pennsylvania, Business Casual has grown to become a leader in the vaporwave scene. Boasting some 160+ releases, from artists such as PopUp!, Desired, bl00dwave and Camino 84, and with a diverse range of subgenres covered, from ambient vaporwave and synthwave to mallsoft and future funk, the label's popularity continues to grow. But what has set it apart from others? What has allowed it to develop in the way it has?

Perhaps the initial key to Business Casual's growth was the approach it applied to its roster from the outset. From day one, it has had an open approach to content with anyone able to send in a demo and have a chance of being published. This is reflected in the diversity of the roster and its resultant fanbase – it is difficult to truly define the label's dominant genre, but it is certain that fans of any popular netscape genre which falls under the diverse "vaporwave" umbrella will be able to find something they like.

A consistent approach to releases helps quench the thirst of the Business Casual fanbase. All new music is unveiled at 12 p.m. EST on Fridays – a clockwork approach which has drawn and maintained interest in the label's output. By keeping releases consistent, anticipation is raised, as foun-

From day one, the label has had an open approach to content with anyone able to send in a demo and have a chance of being published.

der John Zobeke explained in an 2017 interview with Bandcamp Daily: "You get people thinking, 'It's Friday. A new Business Casual release is coming out. Gotta go check that out.'" Though the consistency has dropped off – releases now generally appear biweekly – a follower of Business Casual can still expect new and diverse releases on a regular basis. For those willing to go the extra mile, a subscription service is available for a nominal monthly fee which offers full access to the label's substantial back catalogue among other perks, notably discounts on merchandise and access to exclusive subscriber-only releases.

As is the case with many other vaporwave labels big and small, physi-





cal media forms another key aspect of the operation. Business Casual provides a regular stream of cassette and vinyl releases which, due to their limited runs, sell out fast. Reissues have also been provided in the past for particularly popular albums, meeting the demands of the fanbase and helping to fund the more experimental releases on which the label prides itself. Often, these reissues form part of the "BizBox", an exclusive bimonthly LootBox-type release featuring an assortment of new and classic cassettes from the label alongside other merchandise. These BizBoxes are a stand-out feature of the label and generate considerable hype

– often selling their run of 150 within minutes of going on sale.

All these products tie into an approach which sets Business Casual apart – one of interaction with, and response to, the demands and preferences of the fanbase. This is perhaps best demonstrated by the label's "Digital Office" releases throughout the year, a love letter to the community featuring a mixture of the label's own picks and a number of fan favorites. Likewise, an Anniversary Volume is released annually, featuring the best of the releases from the past year.

For a label which Zobeke himself admitted was started "out of spite" – a response to a lack of response to his music from existing labels – it is perhaps fitting that Business Casual's open approach to its operation has allowed it to grow into a diverse and consistent leader in the vaporwave scene. By opening itself to all comers and providing a rich range of music and related products, it has been able to build a wide and loyal fanbase, opening the door to success for dozens of producers and musicians along the way.

All these products tie into an approach which sets Business Casual apart - one of interaction with, and response to, the demands and preferences of the fanbase.

CommonAesthetic
Writer



MAKING VAPORWAVE

Synthwave

Let's set the scene: I'm dimly aware that it's getting late. In front of me there is a canvas print of a bright blue palm tree against a pastel-pink background, partially obscured by my aging computer monitor. I'm staring at a glowing grid

set against a dark background. This particular grid is the arrangement view of Ableton Live (seen through my glitchy custom UI skin which went out of date several versions ago, so parts of the interface render incorrectly... but I quite like it like that). Depending on how far out I zoom, my brightly coloured MIDI clips start to

look a bit like the glowing windows of a towering corporate monolith seen from a grimy neon-lit street. The sound coming from my headphones is dramatic, with a hint of nostalgia, and I'm currently drowning a TR-707 snare sample in reverb...

You might have guessed by now that I'm a synthwave producer.

I build my soundscapes from chord stabs and gated snares. My music cultivates a sense of driving momentum carried forward by 16th note basslines and decisive melodic phrases that transport the listener back in time. Do you remember tearing down Miami's Ocean Drive in a Lamborghini Countach at nightfall? No? Don't worry. Synthwave is supposed to make you feel like you did – to induce nostalgia, taking you back to this dream of an eternal sunset. A dream distorted and extrapolated to the point that it feels like a distant memory – even though for many of us, it's a memory that never actually existed.

***Do you remember
tearing down
Miami's Ocean Drive
in a Lamborghini
Countach at
nightfall?
No? Don't worry.***

At least, that's what is happening on the surface – but below this chrome facade there are layers of history and specific sonic choices that work together to take you there. Synthwave goes hand in hand with the aesthetics it draws its sound from: a cyberpunk sound would use aggressive, cutting basslines and a pulse-pounding tempo to make the listener feel like they've just hacked a mainframe, and are now fleeing from cyber-

-cops through an underground laser labyrinth. But a nostalgic sound would focus on gentler tones, arpeggios, and imperceptibly off-pitch analogue synth leads... you want to be driving on a summer evening to this sound, palm trees reflecting off your sunglasses. No matter where you place yourself in this universe, you need to keep the core focus in mind: this is dance music made with computers, carefully crafted to resemble 1980's VHS soundtracks, disco music and video games.

To that effect, there are many valuable tools and plugins that any synthwave producer should not go without to apply a distinctly retro tint to their sound. Let's begin with a classic: The freeware 'TAL Chorus LX' is a gorgeous chorus plugin, modelled after the classic Juno 60 chorus. (Not a plugin person? Then keep a close eye on TC Electronic, who are currently working on an effects pedal called 'June-60' – which is, you guessed it, a perfect reproduction of that classic chorus sound, in pedal form). Then there's Valhalla VintageVerb – this reverb plugin contains 3 distinct flavors, each with an accompanying visual theme. Naturally, flick it to the neon adorned '1980s' mode to immerse your sounds in a dark sheen. Thirdly, for an authentically damaged VHS experience, you can't go without Psychic Modulation's Echomelt – it can do some wonderfully deranged things to a sound.

Those effects won't do much without a solid starting tone though – and my immediate go-to for quickly putting together a sound is the freeware Synth1 – though not exactly a vintage emulation (despi-

te being based off the Nord Lead 2 from 1995), it can provide an immediate starting point for most sounds. It may be a little rough around the edges in some areas, such as the inbuilt effects (except the one labelled 'd.d.' which is single handedly responsible for my most aggressive tones), but the mileage you can get from this VST is admirable. However – if you need increased functionality and are looking for a softsynth that can convincingly capture warm analogue tones, you can't beat u-he Diva. This one will make your CPU sweat – but the precise analogue emulation is well worth it.

If you're longing for some more iconic 1980s sounds, then you should look at the Korg Legacy Collection. This VST bundle emulates some of the most iconic synths from throughout the '80s and '90s – including the M1, Mono/Poly and Polysix. Lastly, don't overlook classic samples – like 'orch2' from the Fairlight CMI, which may just be that cherry-on-top for your chord stabs (you'll know it when you hear it).

Now for the glue: Your pounding '80s drum beat. The tight dynamics of a synthwave beat need some creativity and precision to play nice with your mix, so you could consider a blend of electronic and 'real' drums. For example, you'll want the bass of the kick (electronic) to sit slightly above your synth-bassline, while the body of your kick gives it some 'real' character and presence in the high-end. A snare is similar; consider layering a Roland TR-707 snare with a 'real' snare, then compress and apply (obli-

Summer's radiant, isn't it?

夏

いいえ、悲しみは晴れやかです



EinTheMidle

gatory) gated-reverb. Don't forget those 707 clap sounds and hi-hats either. Finally, it would be a crime if I didn't mention those classic 80s toms. Start with high-passed samples from the Simmons SDS-V, saturated and compressed, with a healthy smearing of reverb. Samples not quite doing it for you? Look to Hexagon-85 – a freeware VST emulation of this classic drum synth. And don't be shy when programming your toms either – aggressive tom rolls and epic dotted-8th-note battering will take your beat to its epic crescendo. Your drums should be punching through and driving your tune forward with the unwavering confidence that only an '80s beat can provide.

Mechanical technique aside, all that's left is to immerse yourself deep into the sound, pop-culture and aesthetics of the 1980s and see what sticks with you when you resurface. In doing so, you're creating a connection with this long-gone era, and through that you'll be channelling a section of this music that is distinctly yours.

It's a defining moment when you feel your sound forming as you align the pieces that best represent what synthwave and the surrounding culture (Outrun) mean to you. But one question still remains: Are we still moving music forward, if we are working so hard on living in a universe of sounds that were lost somewhere in the 1980s? For what it's worth, my answer to this question is simple: It doesn't matter what direction we're moving in, because we've shifted it to an entirely different timeline.

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Are we still moving music forward, if we are working so hard on living in a universe of sounds that were lost somewhere in the 1980s?

In real-time, the 1980s came, flourished, and inevitably vanished... but no matter how many years passed afterwards, this sound was still only a stone's throw away. And now, many years on, there are artists at every level of creative and musical status doing some amazing and beautiful things because we have the ability to ask, "What happens if I take this style and

manipulate it into something new?" and willingly explore these possibilities and permutations. This is where synthwave is going – using lost nostalgia as a conduit to break away and move forward. It's an exciting and intriguing time when people can visibly and audibly place their music into its own distinct realm where these sounds and aesthetics never go out of style.

So, once again: When you recall that memory of yourself racing at breakneck speed along Ocean Drive... do you remember looking out at that beautiful sunset through the palms? That golden sun isn't setting on us anytime soon: if anything, it's just getting brighter.

Welcome to the musical multiverse.

Race to Polaris



Sunset Recordings

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sunsetrecordings.bandcamp.com



PARTNERS IN CRIME

ESSAY

An exploration of the similarities between Dada and Vaporwave

Dadaism was once described as anti-art. It was born when artists searched for ways to express their feelings through their art in a post-World War I society. It was a chimaera – it was just as much at home in visual as it was in written and even audio mediums. The audio aspect of Dada was called sound poetry – it did away with what was orthodox and expected of a poem, discarding order and rearranging structure, and even the way that language sounded or what it meant.

In doing this, there was one simple message conveyed by the artists who began to make sound-poems – what was said to be the status quo only served to stifle creativity, and robbed the pieces themselves of their individuality.

When vaporwave spawned from the collective nostalgia center of the Internet's 80's and 90's department, it too did so under the notion that it wasn't anything that needed to make sense. It embraced chaos and quirk. Vaporwave found its home across various mediums and in various forms, the archetypal components often

challenging what it meant to be visual or phonic art. Vaporwave as a musical genre challenged the recognized, and almost religious approach to pop music, while commenting on the consumerist culture witnessed in the 80's and 90's.

The Dadaists also commented on consumerism. Many protested through their art, and used whatever mediums they could to drive their point home. They were against the bourgeoisie, who they felt were the direct cause of the World War they had just lived through. In their art, they took then modern capitalist

ideals and turned them on their head, expressing the discontent they felt for the world around them. While Dada had a political motivation partially fueling its birth, it had the discontent for the status quo fanning the flames. It is also important to note that while some Dadaist messages were more political, the heart of the Dada movement was in the expression of being anti-bourgeois, which was the late 1910's equivalent to today's anti-capitalism.

*As the lyrics of
Africa stumble into
and over themselves,
doused in reverb, so
too do the individual
voices of the
Karawane.*

The distinct chaos that is at the root of the music of Dada composers like Francis Picabia, or of works like Hugo Ball's *Karawane* are comparable to the concepts toyed with in such albums as *Eccojams Vol. 1*. There is evident embracement of what isn't typical of the formula, and becomes endearing because of this – many Dada composers utilized the layering of sound in ways that have been explored on such iconic tracks as A1 on *Eccojams Vol 1*. As the lyrics of *Africa* stumble into and over themselves, doused in reverb, so too do the individual voices of the *Karawane*. In Picabia's compositions, sounds that work are put in orders that they wouldn't naturally exist. In a very similar way, the plunderphonic nature of vaporwave evokes a confused feel that can't be called traditional in any form. We have come to love the stuttering repeat of any *Eccojam* hiccupping upon itself, much in the way that the lovers of sound poems came to love the symphonic cacophony those exhibited when performed.

The visual elements of both genres feature a heavy use of collages, playing with the idea that what one has laying around is a potential

*Tristan Tzara
Parler Seul*

A torn page from a news article, pasted upon blank canvas. The negative space filled in with non-traditional form. Another torn bit of paper in the upper left is juxtaposed and upon all of this, black ink is smeared about.



tool to be used. Dada collage utilized its trash, while the vaporwave aesthetic came to lovingly flaunt itself as trash, along with wistful digital homages to Windows 95, malls, and lavish roman sculptures. The vaporwave aesthetic's utilization of virtual collage also sometimes uti-

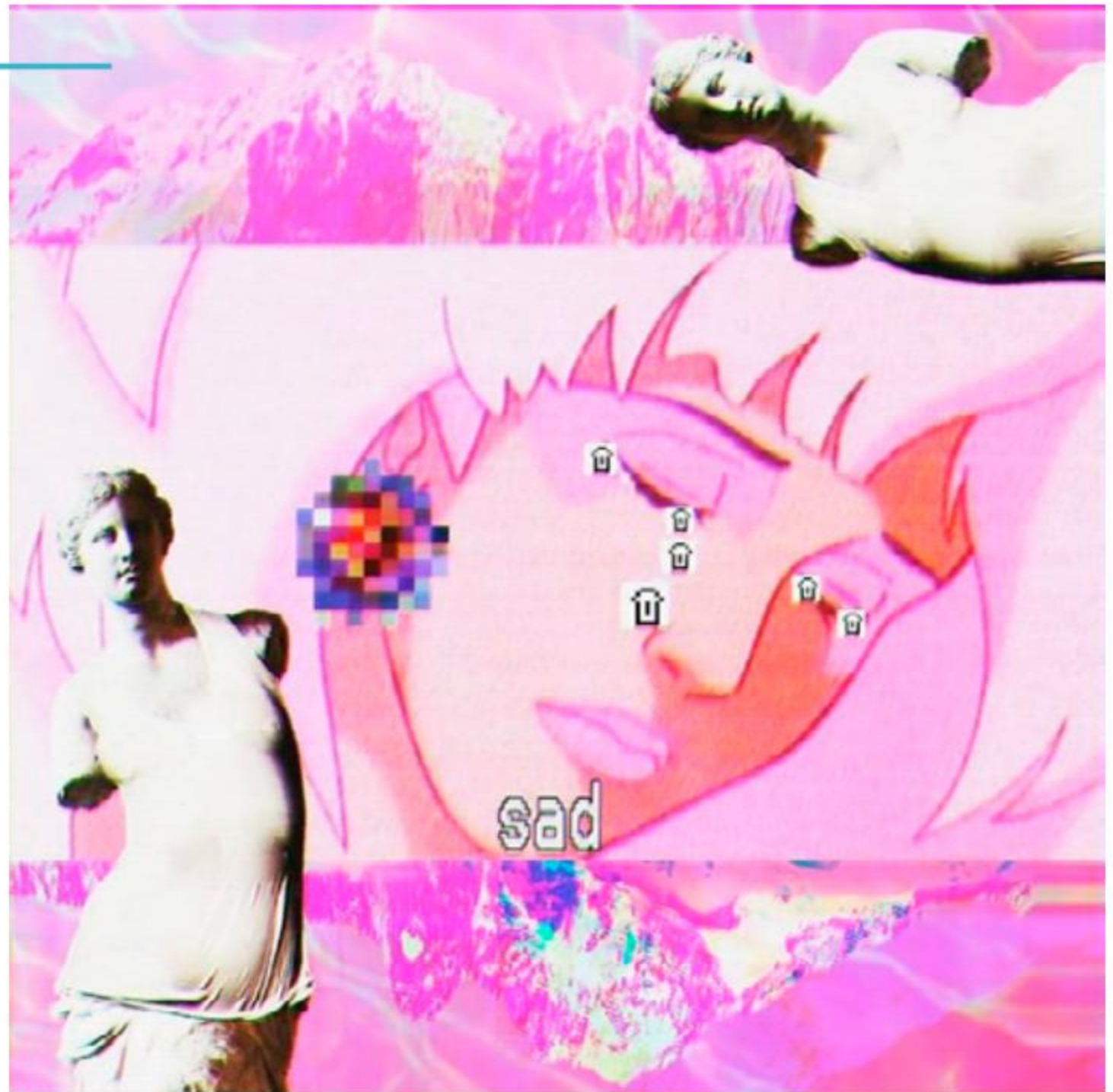
lizes a technique known as databending, which forces images to look glitched or to appear broken. This utilization of what was once regarded as trash data has given broken gifs and images with artifacts new purpose, while also driving attention to another art movement known as

glitch art. Similarly, many dada artists utilized a style called 'cut-ups' to create visual art. In this process, an image or multiple images were cut apart, and then put back together in a new form – it was, essentially, plundervisuals, rather than -phonics.

Vaporlemm

Untitled

In this piece, we see a similar emulation - images that seemingly have nothing to do with one another, smashed into a single cohesive piece by the artist. There is a dissonance between the colors used and the one word in the middle of the image, but what really drives home the meaning of the piece is the caption Vaporlemm put alongside the post of the picture: "Well if there's a winner there always be losers." The aimlessness of the statues placed upon the corners almost box in the subject. The same can be said of Dada visual art as well – things that seem meaningless, or even familiar when standing alone become new and foreign to us when placed together. There is a great variance in dada visual art, much like we find in vaporwave aesthetic pieces such as this one.



The two genres both have bizarre family trees. Influenced in some aspects by Cubism, Dada was avantgarde, and also called abstract. It would come to influence postmodernism,

and then pop art. When we take a look at the family tree for vaporwave in an audio form, we see such progenitors as Chillwave, New-Age, and what came to be called Hypnagogic Pop.

We also see the snowballing and splitting into various other genres that have come from the development of vaporwave - things like Tumblewave, Memewave, and Hardvapour.

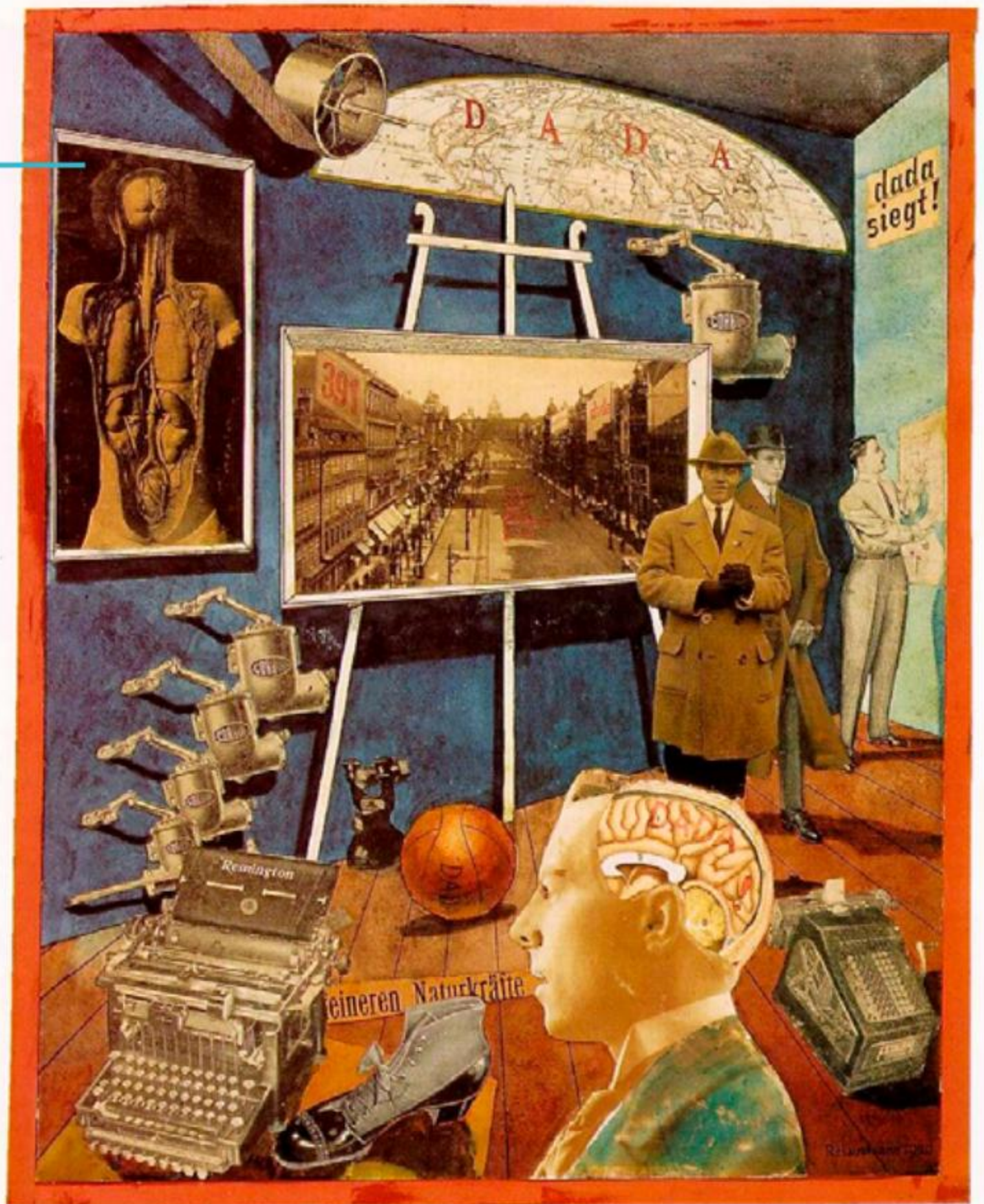
Raoul Hausmann

Dada Siegt!

Many meticulously cut out images, collaged upon one another. Different pieces of different puzzles, so to say, made into one whole new piece.

I wonder what Tristan Tzara or Hugo Ball would have to say of Vaporwave – and especially, if they would think that it is comparable to Dada. Both movements share with each other that they are international, that they both go against the norm, and that they challenge not only the creators, but also the consumers to think outside of the box and to find beauty in something that is unorthodox. They are the black sheep at the picnic that don't quite fit in, but get you curious enough to ask them what it is they're doing.

sheepo
Writer



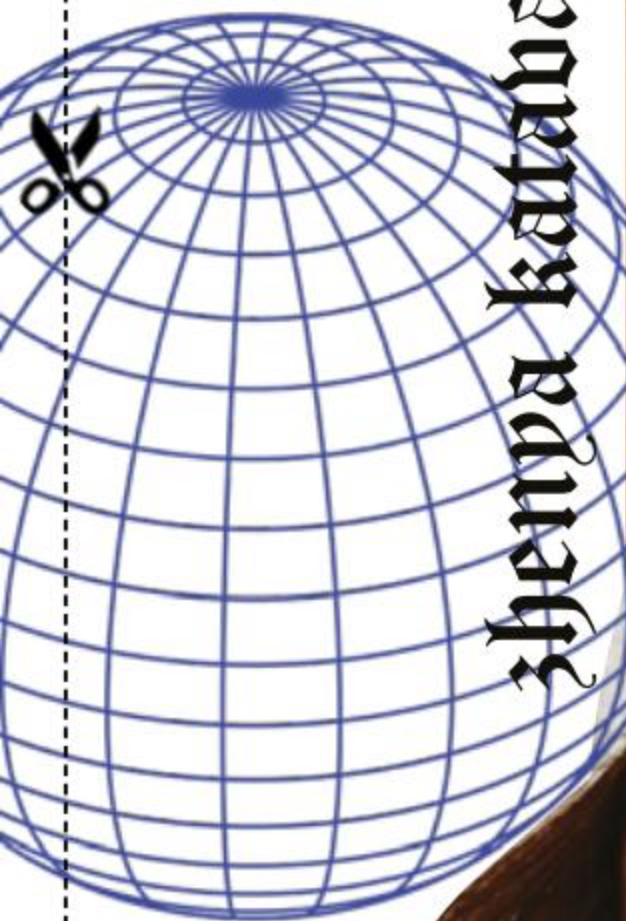
MEMPHIS
MEGAHERTZ
AND THE
KANSAS CITY
FRACTAL

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DO IT FOR THE
AESTHETIC

это прекрасно.

A question...

? What are you?

DEAD INSIDE I don't know Leave me alone



Two Years and the Future

INTERVIEW

Luxury Elite

pinker
Writer

After a two year hiatus, Luxury Elite returned this summer with *prism*, a welcome return to form from the artist behind many landmark albums and the venerable Fortune 500 label. We got a chance to chat with her a bit about the past, present, and future of vaporwave, and also got a few reader's questions answered.

PSM: Do you collect tapes or vinyl?

LE: I used to collect vinyl but I sold so much of my past collection due to money woes. It got to be an expensive habit. I collect tapes more than anything, though I'm always too late on getting new vaporwave things or I don't have enough money to splurge on tapes as much as I'd like. A lot of my vaporwave collection was given to me by friends, or bought when I actually had funds, or bought for 25 cents at various thrift stores and record stores. I have shelves and shelves of tapes now. It's insane. I think I'm addicted to buying tapes.

What are some of the crown jewels of your collection? With that many tapes you're bound to have something rare.

Well, one of my first tapes was Laserdisc Visions, bought for me by a friend who knew I was dying to have it and knew I was extremely broke. Was bought for me as a birthday gift! I finally own the Neon Nights compilation from the early 80s that fueled my Luxury Elite visual fantasies on tape too, after years of trying to find it. Bless the internet. I have most of the Fortune 500 collection physically, except for Sailorwave, Neonites, and

Hypermedia Pop. I need to find those ASAP. I have a signed copy of Tobacco's Sweatbox Dynasty, as well as a signed copy of Washed Out's High Times. My boyfriend bought me Devo's New Traditionalists on tape for Christmas. He did very well on buying that one for me. I have too many gems in my collection.

Okay, then what's your favorite vaporwave album?

Oh goodness, this is going to be difficult. Let me rack my brain on this. Midnight Television's self-titled for sure, that was the album that

got me into vaporwave after being really confused by Laserdisc Visions! Pleasure Control by Lasership Stereo and 18 Carat Affair, Floral Shoppe by Macintosh Plus — I don't care if that is a typical answer, that album blew my f***ing mind when I initially heard it! — Tuxedo Princess by Topaz Gang, Riviera by Kodak Cameo, Computer Dreams' self-titled, Lost Memories by 骨架的, 現実を超えて by Telepath, oh my god I KNOW I am missing things but I am stopping there. Oh yeah, The Music of the Now Age compilations, because all of them are so fun to listen to!

That's a pretty interesting answer, and there's some stuff there that I haven't heard of yet.

I highly recommend all of it, HIGHLY. Excellent work on all of these albums.

But while we have The Music of the Now Age brought up, what do you think of the recent Spirit of the Now Age comp?

To be honest, I still haven't had the chance to sit and listen to it. What I just need to do is listen to it in my car or something, stream it on Bandcamp or YouTube if it is up. I'm so used to not using my computer that I have a hard time actually sitting at my computer and listening to music anymore, which is so weird to me because that was what I used to do. Hell, today is the first day I have turned the computer on in... a week? I feel so bad about it! I think I just need to press play on the Vapor Memory YT channel and catch up on what I have missed in the past two years.

For catching up on what you missed, I'd recommend looking through some of the older labels from around 2 years ago along with some of the newer DIY labels that have sprung up recently. And while Vapor Memory is a really incredible resource, I think it really lacks some releases that are only around on bandcamp.

Tell me about it. Two years without a computer and coming back was really weird. Exciting, but weird. But I can't get around the overwhelming feeling that I have missed SO MUCH in this genre. It's hard to dive back into it all, extremely intimidating. Well, I will hope that through Vapor Memory and getting back into the swing of downloading again, I can find similar artists / different labels / underexposed excellent vaporwave. It's a lot to sift through.

"I think I just need to press play on the Vapor Memory YT channel and catch up on what I have missed in the past two years."

What audio editing program do you use? And why?

I once upon a time used a WAVPAD editor that I won't name because as much as I loved it, it crashed on me so frequently that I finally got frustrated with it and uninstalled it. It was a simple editor, and I feel more comfortable working with waveforms than with

a multitrack editor, so that editor was fun for me. Most recently, I downloaded an old version of Adobe Audition and I do most of my work with that. I still use Audacity too, I know that people hate on that program but I believe that as long as you're getting your point across and what you desire to work, who gives a f*** what program you use?

I think everyone out there has used Audacity at some point, and some people have proved that it can be used to really good effect, especially that comp on Flamingo Vapor that came out recently.

It's such a simple program but it's nice to have simple. I used Audacity a ton for my old Neon Nights radio shows and for past mixes. It taught me a lot about transitions and space and really perfecting your project!

Which one was your worst album?

Awww, this question makes me sad! I can't pick a least favorite. My earlier albums were more collectives and I don't hate them at all, but I wish I had done a little more with them. It was like throwing spaghetti noodles at a wall to see what stuck. I had never done anything musically in my life other than listening to it so it was all new and fresh and I was still discovering what felt right for me. Sometimes I think about redoing the first two collectives, resampling them and seeing what I get from there, maybe in the future. But yeah, all of my albums are lessons learned throughout the years regarding sample use, looping use, going crazier with the samples, et cetera. I definitely don't hate any of my

albums.

I listened to late night tv for the first time in years and felt a huge spark with it, and I'm actually considering going back to that sort of feel for another project. I am not sure how it will work yet, and it may be hard to find tracks that 5934573489 other artists haven't used already, but I am going to try! I just downloaded a whole batch of tracks a few days ago for it.

What is one thing you'd say to any aspiring artist on the scene who might be unsure of what they're doing, or who might need some motivation?

Don't give up on what you want to do, and keep challenging yourself. Don't settle for anything less than what you're proud of, and don't do anything based on the influence of others. It took time for me to find what I wanted to do in Lux, but eventually I found it, and I still strive to do more, to learn more, to go out of the ordinary. And most of all: have fun. An old friend had said it best when he said "you know you're doing it right when you're finding yourself jamming to your finalized creation," and it's true.

"Don't settle for anything less than what you're proud of, and don't do anything based on the influence of others."

What is your favorite sample you've used?

Ooooooh, that's a hard one too. The song I used for Express is a banger, revisiting it was a blast. I also really loved working with the original Walk On By, the track I did with Macross. Most of that track was me letting it build and build and build, and Macross brought the oomph it needed. But the original hypes you up, too. Also really loved working with AOR on the track "self-discovery," and I'm wanting to do more with that sort of stuff too in the future. Cheesy rock can be some of the best vaporwave, I swear.

I spend hours looking for samples. Hours. Lots of hunting through YouTube for sounds that are appealing to me and sorting through there. I have gone through entire channels, sifting and picking and loving and saving. I rip the tracks and go from there!

Finding the perfect sample is rough, probably the reason a lot of Kmart-based samples have been popping up. It's very easy to use those tapes as a general point for sampling because a lot of it just works very well to being chopped and screwed, you know?

It is! I can't tell you how many songs I've gone through and hours spent with barely any result. But then I have days where I get lucky and find so many and feel like it's all worth it in the end, and it works out. I stray away from using the Kmart tape samples because I can only imagine how many people have used them at this point. They're definitely neat tapes, though. My mom used to work there so she loved that somebody posted those tapes. Total nostalgia for her!

It's always interesting when stuff like the Kmart tapes emerge, you really never know what you'll find when sifting through stuff like that. While we're on expectations - what do you see in vaporwave for the future?

Well, I'm unsure as to where it is going to go from here. It has already seeped into internet culture, music culture — listen to some of these pop hits and tell me that they weren't inspired by vaporwave and "aesthetic," pfffffft — fashion and hypebeast culture — like, NIKE VAPORWAVE SHOES? I believe that, though vaporwave is not as popular as it once was, that it will still continue to influence others and that it'll continue to spread and mix in with other genres and hell, maybe there will be another resurgence in the future. I personally think it has reached its peak, but it's hard to say. Maybe we'll get more Rolling Stone shoutouts!

It's insane that the one time we get a Rolling Stone shoutout, it's for floppy disks.

Hahaha, right?! I feel like there was a concrete idea regarding vaporwave, but then again, I was there from almost the beginning, so I guess I had an advantage? Though I never quite saw it from a political perspective or a capitalistic perspective as others did. I saw it more as how you worded it, a rose-colored glasses perspective on an era I only lived in for two years, that I romanticized through old television blocks and bizarre commercials. A world I could escape into when the present was depressing and the future seemed questionable, something into which I sought solace and comfort.

Another question — Prism, what was the inspiration for the art? And will there be any physicals?

I believe the screencap was from a commercial block for a channel in Paris? And I am pretty positive I have posted it in the past on Twitter. I was listening to the album and was trying to figure out the best fit for the cover and I kept going back to that particular screencap. There will be tapes in the future, but right now, I am focusing on getting the Noir tapes out. Currently waiting on word from the labels that are going to release it - yes, labels - and once that comes out, Prism will be next.

It'll be hosted on several labels?

Two of them! More will be revealed when I can speak more about it.

How was it to work on it with Ryan DeRobertis on Late Night Delight? If you could, would you work with him on future releases as Skylar Spence? When are you and im going to get married?

Working with Ryan on Late Night Delight was so fun. We would send each other work and type in all caps and express so much excitement about how it was coming along. I felt a little insecure at that time because his side was SO GOOD, and I felt that mine was inferior, but it worked out for the best. Champion was a blast to work with, and Ryan added some parts in that just killlllled it. Those two weeks or so that we worked on it were delightful, pun not intended. Seeing as how I am mostly sample-based right now and he is on a big label, it may not work out to collab

as Skylar. Maybe if he works as a different alias? Hahaha at the marriage question! He seems to have found love, and so have I. I will always have his back though!

If you think about it, outside of 2814, Late Night Delight was probably the biggest collaboration out there at the time.

Neither of us expected it to blow up as it did! It was this fun little project that we were stoked on, and we were both entering some unfamiliar territory as newcomers. We just figured that this would be released, our friends would be into it, and we'd go from there. And now here we are, he's on a label and living his dreams out, and I'm not as big, but I can say I've lived out some crazy dreams and Lux has opened some doors for me in the URL and IRL worlds.

How was working with BONES?

I didn't know who he was until somebody brought him up in Facebook comments. I looked him up and looked up which tracks of mine he used and was intrigued by the cult following that he had amassed at this point. I've never spoken with him myself, though I've spoken with his other producers through Tinchat rooms and tweets. An IRL friend is actually a BONES producer now, which is so rad, I'm proud of him! But yeah, to this day, I've never spoken with BONES. I've heard he is a big fan, though, which is cool!

So he didn't have permission?

Nope! I had no idea, but I wasn't mad about it.



The Transcendental Art

FICTION

By doctorb

of Wardrobe Malfunction in a Time Post-Everything

We're born fashion victims, sewn into meatsuits with heads full of biosynthetic circuitry. Sensory organs trailing loose connections – latent interfaces not yet realised.

[>> (ffwd)]: A time of deep convergence.

Platforms so cross-embedded no one can tell where the money ends up. A post-government world. A post post-truth world where everybody is riffing on the Public Relations-Augmented Virtual Reality anti-truth 'the-truth-is-out-there' shuffle – dancing – one leg tied behind our backs, jigging wise to that old Jamaican saying: "There is no truth, only versions".

It's Algorithmic social engineering stoopid! Lines of code remaking reality in their image (PLAYING \0/G O D). It wasn't enough that they could read us like books – they had to become the authors. The illusion of choice. A world full of puppets that don't even suspect themselves watching government transform itself into a geopolitical Punch and Judy show. And in the end pantomime violence begets bloodthirsty crowds.

Objective reality lost to totalising manipulation and the history books read...

"...the development of advanced analytics, learning algorithms capable of cultivating altered perceptions of reality made it possible to curate a person's entire online experience based on the individual requirements necessary to achieve persuasion..."

UX is dead

/smug start-up jerks cruising the streets of Palo Alto engineering the end of times in between paleo super bowls, CrossFit, transcendental meditation, and a whole host of other clichés posing as punctuation/**AI is the new UX**/the wind in their hair, top down, talking loudly into bluetooth headsets: waxing lyrical about growth hacking, technology stacks, burn rates, pain points and traction/the dawning realisation that our computer knows us more intimately than any person ever could. That niggling desire that we want to live forever in the cloud (where anything is possible).

Long live UX

But as the story goes...

"...the ubiquitous nature of this mercenary deployment of sophisticated cyber social engineering by private corporations with political interests led to a UN declaration of no confidence in the ability of democracy to prevail in the free world, resulting in the formation of the International Signal Security Directorate in 2035..."

...even that was not enough.

They couldn't stop the wave from breaking.

When the smoke of the Facebook Wars finally cleared there were far too many trolls and too few bridges for them to hide under. The first fully digital generation: developmentally and psychically stunted. Limbic systems burned/PTSD by proxy/left shuddering. Destroyed by weaponised revenge porn. Cowering like wounded dogs in the shadow of remotely deployed squadrons sent out to witch hunt – what the botnets failed to catch the drones mopped up in meatspace.

(no survivors)

Broken chains of signification.

Lost concentration.

By the time the Neo Luddite Resistance Army got organised it was too late to stop them (and who were they anyway? N O N A M E / N O F A C E). Even with every piece of signal disruption hardware running simultaneously 24/7, all the Neo Luddites did was confuse themselves. Light refracted through analogue time crystals make straight lines impossible (particularly in meatspace where cartesian geometry still holds water).

Running around in circles (dizzy sick) tearing themselves apart.

But no one else noticed – life was too confusing to register any deeper levels of disorientation. A loss of inherent physicality? The visceral nature of space and time? Nothing vibrates on a cellular level if you exist outside of your physical form. Euclidian vapor clouds. Fractal systems collapsing in on themselves. The endless interconnection of generative loops. Perpetual motion. That sinking feeling when you finally realise that rhizomic logic cannot be interrupted (**it is interruption**).

The moment is made of wet tissue paper. A fragile cordon surrounding pinpoint coordinates (exhausted) stabbed to sopping shreds by a barrage of push notifications. A feeble attempt to define the here and now. With/@tehN3Tgodz has commented on your photo/each dinging alarm tone/you have three new emails/ringing out/Calendar event: Lunch with Dave/signalling a/You have a new follower/new event/leave in 15 minutes to arrive by 12:30/

A parallel track of parallel tracks.



Synchronous/asynchronous:real/imagined:internal/external:here/THERE

Distraction is the new Versace (and everybody dreams Versace so...) the resistance failed. Those few who remain active scrambling to survive in the cattle yards.

MEANWHILE IN MEATSPACE...

Mutagenic transhumanising growth hormones carried by sub-molecular nanotech evolved from H5N1 antivirals are being transplanted into the food chain. Self-replicating and undetectable. Reality without augmentation is no longer an option now that the mega corporations have burrowed deep into our subconscious. Our flesh stained in the mind's eye. Logos stamped in invisible ink onto the whites of our eyes seeping slow release desire drive hormones into our brains (direct input) through the optic nerve. The whole mess so far gone that no one can remember who leaked what drugs into the water supply.

Spiritual hallucination

Existential disassociation

Empathy suppressant overdoses on every corner

For most, the only escape is terminal wardrobe malfunction. Shedding meat for the ghost in the machine. Haunted by Boolean dream logic – decision trees are nothing more than 'Choose Your Own Adventure' novels read by overly protective scientists to infant AI at lights out.

But beware the flesh and remember 2004/heavy magick vs. post-millennial depression/engage nostalgia circuitry and cue Janet Jackson (PLEASE YOU MUST REMEMBER):

[LOAD_FILE://https://en.wikipedia.org/wiki/Super_Bowl_XXXVIII_halftime_show_controversy]

loading...
loading...
loading...
loading...

[> (play)]

Fade in. TV static (picture rolls). A scratchy scene rising out of the CRT snowdome. The image positively pre-digital: soft lines clagged over with compression artefacts. Lo-res streaming/480p/.

[RUN_PRG://image enhance]

Janet Jackson is older but sleek. All sexy dance moves rendered in tight black vinyl (buckles and chrome rivet studs). A regular cyberpunk fetisch spectacular (the pop industry is like an amoeba absorbing and reconstituting everything in its path).

Another goddamn medley performance... All You Know... Rhythm Nation... but Jawed Karim was there (YOU MUST NOT FORGET).

This was the moment that inspired YouTube's creation. Will it exist so that we could watch all recorded time unfold again...

and again...

and again...

and again...

again...

The advent of cultural fatigue. The pebble pushed over the cliff's edge that became the endless avalanche (100ft. of frozen cartoon snowball death – a perpetual (potential) FOMO crush hanging over everything/'hung-out-on-a-limb'/in ominous slow motion (play [>II] pause) – that sinking feeling/'sunk in'/an anxiety note humming in our heads that just won't quit.

[^ (Vol. +)]

AUDIENCE:

"OMG It's Justin Timberlake!!!"

JT. Surprise special guest appearance. Harbinger of the decreasing morality in American culture. Cue outrage and welcome the most searched term, event and image in internet history. It started out as nothing much special at all (nothing out of the ordinary).

And then.

JUSTIN TIMBERLAKE (singing):

"I'm gonna have you naked by the end of this song"

(The moment of truth arrives)

ANNOUNCER:

And there we have it, folks, the moment we've all been waiting for. Janet Jackson's right breast. Shame about the nipple jewelry though.

[II (Pause)]: Janet Jackson frozen in time.

The most searched-for person on the internet (2004-05). Guinness Book of Records (2007). 35,000 new TiVo subscriptions and the phrase 'wardrobe malfunction' makes it into the Merriam Webster. The world will never be the same; and then YouTube

is born and we're all frozen watching
autoplay lists of dank memes chosen
by algorithms drift further from the
truth (waiting to be corrected) as our
night...

night after/night after/night after
/night after/night

... is sucked down malignant rab-
bit holes.
Infinite drift.

But beware your organs/a coup is in
the works/they're just biding their time,
waiting for their moment – massive
organ failure/terminal illness guaranteed/.
If Janet Jackson's right nipple cou-
ld've talked it would have sold them
all out for sure. That's why the jewelry
(forget the Federal Communications
Commission – it was a toothless tiger
even then (a house pet)), that pastie
was nothing more than a silver-pla-
ted muzzle.

JANET JACKSON'S RIGHT NIPPLE:
Duh-oh-forg-wag-am-ing-shidge-
dob

Just ask **deleuzebot™** about the
body without organs. What is a body?
We're just a theoretical plane. Our
own self-concept, a cohesive sense
of identity – these are illusions onto
which our lungs, liver, kidneys, pan-
creas and stomach have been bolted
against their will. A framework to hold
all our pieces in place so that they can
be hooked up to the machine. Our
physical form is a prison – the site
where mandatory synthesis is enfor-
ced. Human hearts grown inside ge-
netically engineered host pigs. Stem

cell tissue moulded into lungs by 3D
bioprinters. Sheets of skin grown in
vats of synthetic undifferentiated tis-
sue.

Bioengineering will liberate huma-

nity from the tyranny of its own inevi-
table mortality – free from the conge-
nital defects of our own birth organs
(nothing more than meat on a slab).
New meat cultures installed.

[RUN_PRG://bioenhancement.exe]

*hardware
upgrade
complete*

"If you won't accept your place,
in the despotic body,
We'll carve you out; and,
Replace you with one our own."

Voodoo science.
Haitian medico-ritualism makes
zombie kidneys dance.
A new body.
Our soma shadows transplanted –
100% Precision engineering.

Your life in our hands
Everything is under control™.

The background is a vibrant pink. It features four stylized cassette tapes, one in each corner, tilted at an angle. In the center, there is a large, light pink circle. Above this circle is a white downward-pointing triangle with a black outline. On either side of the circle are white, pixelated, zig-zagging lines that resemble stairs or a stylized 'S' shape.

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『ストロベリーステーション』

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